

Saint Louis University – Madrid Campus
Faculty of Humanities & the Arts
ARTH – 393 Manet to Dalí: Modernism and the Avant-gardes

Semester and class time

Spring 2012 / Tuesday & Thursday 16.00 – 17.15 hrs.

Credit Hours: 3

Professor: Dr. Fabiola Martínez

Avda. del Valle 34, 2nd Floor

Office Hours:

Monday & Wednesday 15.00 – 17.00 hrs / Tuesday 10.00 – 12.00 (and by app)

fmartin9@slu.edu

1. Overview

Starting with Edouard Manet, the leader of the impressionist movement, this course will look at some of the most important artists and movements in modern art from realism to the historical avant-gardes such as impressionism, post-impressionism, cubism, dadaism, futurism, surrealism, and abstraction. Particular emphasis will be given to understanding the differences between modernism and the notion of the avant-garde in order to question the nature of art, and the role of artists in the modern world. Class visits to museums will be scheduled during the course.

Recommended books placed on Reserve:

- Edwards and Woods, eds, 2004, *Art of the Avant-gardes*, New Haven: Yale University Press
- Norbert Lynton. 2006. *The story of Modern Art*. London: Phaidon, 2nd Edition

IMPORTANT: Readings for this course will be posted in Blackboard, PLEASE MAKE SURE THAT YOU HAVE A LOG IN TO ACCESS THIS SERVER (if you have problems or need a password please see the IT department).

2. Aims and Objectives

General Course Objectives

- understand the relationship between artistic production, and the context of Europe and the United States from the mid nineteenth century to the end of WWII
- understand the influence of non-western art (primitivism) in the development of modern art
- understand the significance of styles, materials, and techniques as they relate to debates over 'high' and 'low' culture, 'modernism' and the 'avant-garde'

Specific Learning Outcomes:

- students will be able to identify the characteristics and particularities of styles and movements with knowledge of their chronology and dates
- students will become familiar with the work of important artists, art critics, and writers which have influenced the development of modern art
- students will learn to 'look' at modern art taking into consideration issues of context, style, materials and techniques
- students will develop an understanding of critical concepts such as 'formalism', 'modernist canon', 'avant-garde', 'realism', and 'post-modernism'.

Student Expectations:

- present material in an organized and well structured manner
- prioritize and manage work load in order to present and complete tasks on time
- demonstrate an active participation in class through critical inquiry with the readings and materials presented in class
- apply the knowledge and ideas covered by the course to the presentation and paper topics
- engage critically with texts to develop analytical skills and independent thought

Questions, comments and constructive debate are always welcomed!!

3. Policies & Assessment

Two exams 20% EACH (21st Feb)

Short and long answer questions

Research paper 30% (7th of May)

7 to 8 pages long (**not including bibliography, illustrations and cover sheet**). Specific guidelines for this assignment will be provided during term. This is a **research paper** so you must select the subject, discuss and finalize the topic with me by the **29th of March**

Class presentation 10%

Power Point presentation 15 minutes long. Presentation topics, and guidelines will be provided during the term.

Course Readings 10% (6 out of 8)

Students will be expected to provide typed written summaries of the required readings. The summaries must include an outline of the reading's content, **and a personal opinion or response regarding the text.**

Summaries will be graded as OK + / OK

Format: 1 to 2 pages long depending on length of article, 1.5 spacing.

Please include your name, course reference, author and title of article.

SUMMARIES MUST BE PRESENTED ON THE DAY AND WILL NOT BE ACCEPTED LATE

Class participation 10%

Success in this course will be highly dependent on participation in class and engagement with the readings. In order to fulfill this part of the module students will be asked to give a short introduction of an artist or an art critic, or to present one of the readings. **Failure to do so will mean an F for this part of the assessment.**

Attendance & visits to museums

Regular attendance will be expected to both class and scheduled activities. Both lateness and unexcused absences will mean a lower final grade.

Grading

A	94-100 (96,5)	C+	77-79 (78)
A-	90-93 (91,5)	C	74-76 (75)
B+	87-89 (88)	C-	70-73 (71.5)
B	84-86 (85)	D	61-69 (65)
B-	80-83 (81.5)	F	< 61 (55)

Make up-examination policy

Dates for examinations and presentations will only be rescheduled under exceptional medical or personal circumstances. You must contact me within 48 hours to discuss necessary arrangements. It is your responsibility to attend classes and not miss exams or deadlines.

PLEASE MAKE A NOTE OF THESE AND DO NOT BOOK TRAVEL ON THOSE DATES.

Academic Honesty

Students are expected to be honest in their academic work. The University reserves the right to penalize any student whose academic conduct at any time is, in its judgment, detrimental to the University. Such Conduct shall include cases of plagiarism, collusion, cheating, giving or receiving or offering or soliciting information in examinations, or the use of previously prepared material in examinations or quizzes. Students should review the College of Arts and Sciences policy on Academic Honesty, which can be accessed on-line at:

<http://www.slu.edu/colleges/AS/languages/department/files/AcademicHonestyPolicy.pdf>

Students with Disabilities: Any student who qualifies for special accommodations, due to presence of a disability, and feels it necessary to utilize them in order to meet the requirements of this course as outlined in the syllabus, should contact Counseling/Disability Services. Please phone the office at 91 554-5858 (Ext. 230), or send an e-mail to disabilityservices-madrid@slu.edu. Students may also stop by the Counseling/Disabilities Services Office. Confidentiality will be observed in all inquiries.

Classroom Ethics: Please refrain from using cell phones and eating in class. **Anyone seen using their phone will be asked to leave.** Please arrive in time late arrivals cause disruption and disturb the class. Laptops are not allowed unless they are being used for class.

Other important dates to remember:

- Last day to Add/Drop: January 24
- Last day to drop with W: March 9
- Registration begins for Spring term: February 15

PLEASE NOTE: Both your Banner and SLU-Global accounts are linked to your slu.edu address, so you must check your slu.edu account on a regular basis or have the mail from this address forwarded to a preferred account.

Syllabus Outline

WEEK 1 (12 of Jan)

- **Introduction to the course**

WEEK 2 (17 & 19 Jan)

- **Romanticism, Realism and the Avant-garde**
- **Edouard Manet**

WEEK 3 (24 & 26 Jan)

- **Manet and the impressionists**
- **Discussion**
 - Baudelaire 'The painter of modern life', in *The 19th C Visual Culture Reader*, pp.37 - 41
 - Mainardi 'The political origins of modernism' in *The Art Journal*, vol. 45, no. 1, (1985): 11 – 17 **access through JSTOR** (SUMMARY)
 - Nochlin 'The nature of realism', in *Realism*, pp.13 - 33

WEEK 4 (31 & 2 Feb)

- **Symbolism 'art for art's sake'**
- **Cezanne and the modernist canon**

WEEK 5 (7 & 9 Feb)

- **Cezanne cont.**
- **Discussion**

WEEK 6 (15 & 16 Feb)

- **Cubism & Fauvism**
- **Matisse and Picasso**

WEEK 7 (21 Feb) – No class 23rd

- **Exam**

WEEK 8 (27 Feb & 1 March)

- **Historical Avant-gardes Futurism and Constructivism**
- **Dadaism and Duchamp**

WEEK 9 (6 & 8 March)

- **Discussion**
- **Surrealism**

WEEK 10 (13 & 15 March)

- **Surrealism cont.**
- **Abstraction**

WEEK 11 (20 & 22 March)

- **The Stijl and Bauhaus**
- **Bauhaus cont.**

WEEK 12 (27 & 29 March)

- **Museum visit - Thyssen**
- **Discussion**

WEEK 13 NO CLASSES EASTER BREAK

WEEK 14 (10 & 12 April)

- **Presentations**
- **Abstract Expressionism**

WEEK 15 (17 & 19 April)

- **Ab Exp cont.**
- **Discussion**

WEEK 16 (24 & 26 April)

- **Museum Visit – Reina Sofia**
- **Last day – Exam**

Please note that changes may be made to accommodate visits to museums, class activities and discussions. Students will be notified of these changes.

Reference & Bibliography

- Ades, Dawn, et.al. 1999, *Marcel Duchamp*, London: Penguin.
- Brettell, Richard, 1999, *Modern Art 1851-1929: capitalism and representation*, Oxford: Oxford University Press
- Broude and Garrard, 1992, *The Expanding discourse : feminism and art history*, New York: Icon Editions
- Centre Pompidou, the National Museum of Modern Art: paintings and sculptures*, 2000, Paris: Centre Pompidou
- Chipp Herschel (ed), 1968, *Theories of modern art; a source book by artists and critics*, Berkeley: University of California Press
- Crow, Thomas, 1996, *Modern Art in the Common Culture*, New Haven: Yale University Press
- Elderfield, John, ed., 2004, *Modern Painting and Sculpture: 1880 to the present at the Museum of Modern Art*, NY: MOMA
- Edwards and Woods, eds, 2004, *Art of the Avant-gardes*, New Haven: Yale University Press (Reserve)
- Frascina and Harris eds., 1992, *Art in Modern Culture: an anthology of critical texts*, NY: Icon Editions
- Frascina Francis, et. al, 1993, *Modernity and Modernism: French painting in the 19th Century*, New Haven: Yale University Press
- Gaiger and Wood (eds), 2004, *Art of the Twentieth Century: a reader*, Yale: Yale University Press
- Harrison, Wood and Gaiger (eds), 2001, *Art in theory, 1900 - 2000 : an anthology of changing ideas*, Oxford: Blackwell
- Harris and Frascina (eds), 1992, *Art in modern culture : an anthology of critical texts*, New York: Harper Collins
- Lucie Smith, Edward, 1984, *Movements in Art Since 1945*, London: Thames and Hudson
- Landau, Ellen G. (ed), 2005, *Reading Abstract Expressionism: Context and Critique*. New Haven: Yale University Press
- Lewis, Mary Tompkins, ed., 2007, *Critical Readings in Impressionism and Post-impressionism*, Berkeley: University of California

Michael Levenson, ed., 1999, *The Cambridge Companion to Modernism*, Cambridge: Cambridge University Press

Pinder Kymberly, (ed), 2002, *Race-ing art history : critical readings in race and art history*, New York: Routledge

Rose, Barbara, 1975, *American Art Since 1900*, New York: Praeger

Spector Nancy, ed., 2001, *Guggenheim Museum Collection A to Z*, NY: Guggenheim Museum Publications

Sawin, Martica, 1995, *Surrealism in exile and the beginning of the New York school*, Cambridge: MIT Press,

Stiles K. and Selz P. (ed), 1996, *Theories and Documents of Contemporary Art*. Berkeley: University of California Press

Check the links I have placed on Blackboard, and get familiar with the resources available through museum websites particularly The Tate, MOMA, The Louvre, and the Metropolitan.

Also check <https://www.facebook.com/arthistorymadrid> where I will be posting information about art events and exhibitions in Madrid.